



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MODERN GERMAN LITERATURE.

Aus dem Staat Friedrichs des Grossen von G. FREYTAG. Edited by HERMAN HAGER, Ph. D. (Lips.) Boston: D. C. Heath & Co.

The period of FREDERICK II. of Prussia is in many respects one of the most remarkable in modern history. A concise and yet fairly complete account of his life and activity as a statesman, general and man, should therefore constitute very desirable reading-matter for more advanced German classes. By the use of such a work two ends are accomplished: practice in reading, and the acquisition of valuable general information.

There is not as yet an abundance of available German texts of a higher standard; and of modern history, especially, but little has thus far been offered. We must accordingly be the more grateful for the publication of FREYTAG'S 'Aus dem Staat Friedrichs des Grossen,' selected from the author's popular "Bilder aus der deutschen Vergangenheit." This sketch of the great man's life and character as well as of his times, is excellent in every way, although it extends over only sixty-seven pages. Moreover, FREYTAG'S style is sufficiently difficult—in spite of its attractiveness—to render it very suitable for rapid reading in advanced classes.

To lessen the difficulties, Dr. HAGER has furnished numerous notes, together with two appendices, one "on some phonetic changes in German," and the second containing a "vocabulary of foreign words occurring in the text, with their German equivalents." As stated in the Introduction, Dr. HAGER does not propose to give much help on points of grammar, since "this book is intended for the use of fairly advanced students, but an attempt has been made to awaken interest in the gradual development of meaning in words."

Whether this latter end should be the first and principal one, is a question which will hardly be answered in the affirmative by the majority of teachers. The most that can be accomplished thereby is a scattered knowledge of a few *Schlagwörter*, without a clear perception of the principles involved. Why not leave this matter to the teacher, who may point out striking instances of derivation and

development of meaning, whenever he deems it desirable? Besides, the annotator cannot help being quite arbitrary in the selection of words to serve his purpose. We may ask why so much space has been devoted to this or that word, while others are passed by, though they may be no less noteworthy, or even more so, than those given.

The foremost aim of etymological notes should always be to give such information as is likely to be useful at some other time. But what benefit can be derived by the student from such notes, e. g., as (line 6) "*Hufe*, f. (Low German form for High German *Hube*),"—or (l. 479) "*Schimmer* (cf. to *shimmer*),"—or (l. 436) "*stören* probably=*stir*,"—or (l. 1838) "*verrotten*, from Low German *rotten*, cf. *rot*"? In the note to *Laune* (l. 337), "from Lat. *luna*," it should be explained how *luna* acquired the meaning of *Laune*; the simple fact has no interest for the student. In l. 6 the change from *sitzen* 'to sit on' into *besitzen* 'to possess,' might be illustrated by the addition of such words as *Sasse*, *Freisasse*, *Sassengut*, *ansässig*, *ansiedeln*, etc.

On the other hand, in some cases details are given which have little bearing on the point in question; for instance, the notes to *Kur* (l. 13); *Eifersucht* (l. 30); *knorrig* (l. 87); *wallfahrten* (l. 472), and others.

Great care has been shown by the editor in rendering as intelligible as possible the facts narrated in this sketch. It might be said that the account of "Emden on the Dollart," scarcely suffices to help American students, in locating this sea-port, situated in the north-west of the province of Hanover, not far from the North Sea.

Contrary to Dr. HAGER'S avowed principles, I should like his notes bearing on grammatical points and idioms to be more explicit. The translations given are, as a rule, quite acceptable, but an occasional explanation of the difficulties involved would be just the thing desired by the student, since it is his object to acquire the free and ready use of the living language.

I would suggest the following corrections and additions: in l. 15, the comparison between *Stammhass* (l. 1658) and *Stammland*, *Stammcharakter*, is misleading, as the former denotes

"race-hatred or hatred between two races" (e.g., the Germans and Poles), while the two latter are correctly given as "land and character inherited from the ancestors, family land," etc.—Apropos of l. 37, the usual auxiliary employed to express the imperative in indirect discourse is *sollen*; *mögen* being much less decided.—The explanation of *in die Höhe schnellen* (l. 43) by a reference to Antæus, seems very far-fetched; the figure is simply taken from anything elastic that is pressed down and let go again; thus, "Frederic, although bent down, defeated, sprang up again with even greater alertness and vigor."—In speaking of the construction of *Freund* with a dative (l. 459), reference should be made to *allen Täuschungen todfeind* (l. 500). In the note to l. 611 it should be stated *why* the plural *Lande* would be preferable to *Länder*.—L. 1273, *Kummer* is still used for 'rubbish' in some parts of Germany.—For l. 1503, the value of a *Groschen* should have been given.—Regarding *Werthe der Güter* (l. 282), the proper meaning of *Güter* should be stated.—*Hofmarschall des Parnasses* (l. 782) will not be understood by many pupils; the same is true of *Proteus*, l. 861, and of the expression *die vielen Laubengänge Marienburgs* (l. 1625).

The vocabulary of foreign nouns for which German equivalents are in common use may be increased by the following: *Militär*=*Heerwesen*; *Politik*=*Staatskunst*; *Historiker*=*Geschichtschreiber*; also *Journalist*, *Genie*, *Nation*, *Ruine* f., *Ruin* m., *characteristisch*, (*bezeichnend*); *Race*; *produciren*; *Societät*; *Kanal* (*Wasserstrasse*); *Advocat*, *Confession*; *Tragödie*; *Sanitätspolizei*=*Gesundheitspolizei*.

On the whole, both text and notes deserve commendation; it is to be hoped that we may soon have more of such excellent reading-matter for advanced classes in German.

CARL OSTHAUS.

Indiana University.

MEDIÆVAL GERMAN LITERATURE.

Gudrun: A Mediæval Epic. Translated from the Middle High German by MARY PICKERING NICHOLS. Boston and New York: Houghton Mifflin & Co.

A charming prose translation of this poem

was published in Edinburgh as early as 1860. BAYARD TAYLOR in his 'Studies in German Literature' devoted only a few pages to the consideration of "Gudrun" and translated not more than six stanzas (all of the sixth *aventure*), while his essay on the "Nibelungenlied" covers thirty pages and gives a version of thirty-six stanzas. Other writers, English and American, have translated parts of "Gudrun," but the present work is the first *complete* metrical version of the poem in English.

The versification of "Gudrun" is evidently an imitation of the Nibelung metre. The first two lines of the Gudrun stanza are the same in form as the corresponding lines of the Nibelung stanza (three accents on each hemistich and masculine rime in the concluding half-line), while the third and fourth lines of the Gudrun stanza are connected by feminine rimes and the second hemistich of the fourth line has five accents and not four, as in the Nibelung stanza. At the same time it must be said that several stanzas in "Gudrun" agree completely with the Nibelung metre, and have masculine rimes throughout.

After a careful reading of the present translation we have come to the conclusion that the work has been accomplished as indicated in the preface. "The translator has adhered to the original rhythm, and has endeavored in each stanza to convey strictly the ideas of the author, being careful not to introduce anything, in thought or simile, foreign to the poem, and, as far as the verse would permit, to give a verbal rendering."

BAYARD TAYLOR, in the preface to his translation of "Faust," says in regard to the use of feminine rimes: "The English language, though not so rich as the German in such rimes, is less deficient than is generally supposed . . . The present participle can only be used to a limited extent on account of its weak termination." In the translation we are now considering we find that 337 of the 1040 stanzas (comprising the first twenty songs, or more than half of the whole work), terminate in the form of these weak present participles. It seems there might be room for improvement in this respect in a second edition; moreover, some of the rimes are not altogether perfect: *pleasing* is made to rime with *raising*; *bidding* with *speeding*; *feasting* with *lasting*,